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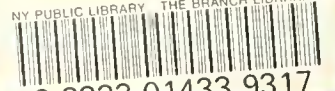
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DILLER-PAGE •

the green duet book

DUET ALBUMS
FOR BEGINNERS

First Album

The GREEN
DUET BOOK

P 175

G. Schirmer, Inc., New York

DILLER-PAGE



the green duet book

DUET ALBUMS FOR BEGINNERS

First Album

The GREEN DUET BOOK

Second Album

The BROWN DUET BOOK

Each Containing

Thirty Folk-Tunes

Arranged by

ANGELA DILLER

Texts by

KATE STEARNS PAGE

G. Schirmer, Inc., New York

THE DILLER-QUAILE SERIES

GRADE I

FIRST SOLO BOOK

A collection of folk-tunes. They are chosen as being the best possible material for developing the young student's *musical taste*. In order to facilitate reading, various devices of printing are used to show phrase lengths, the metrical position of dots, etc. All of these points are described in detail in the preface of the book.

FIRST DUET BOOK

Duets for pupil and teacher are of value in arousing and keeping alive the child's interest because they permit him to take part in making real music long before he would otherwise be able to do so. This book corresponds in grade and choice of material to the *First Solo Book*. It contains charming, melodious arrangements of folk-music and easy classics.

FIRST BOOK OF TECHNICAL EXERCISES

Intended to solve some of the difficulties that appear in elementary pieces, with special reference to the pieces of the *First Solo Book*. Important among these difficulties are the smooth transference of a melodic line from one hand to the other, phrasing, staccato-playing, etc. The book is also useful for independent study.

25 FIRST-GRADE PIANO PIECES

Written with the specific needs of the young beginner in mind. They are especially valuable as additional material for such collections as the *First Solo Book*, which is based largely on folk-songs that in their very nature are limited in compass. These pieces are intended to supplement folk-music and to give a sense of the "romantic" as well as to develop the pianism that the student should be acquiring at an early age. The pieces are easy to read and provide much technical variety.

GREEN DUET BOOK

Written for two children of the same grade to play together. The words are printed above both parts throughout, so that the books may be used as song-books. A child can *sing* the primo part while *playing* the secondo as accompaniment.

BAUER-DILLER-QUAILE COURSE, Book II

This book contains many famous melodies for sight-reading, technical exercises, pedal studies, writing lessons, etc. A feature of the book is the pieces to be taught by rote. The preface contains suggestions to the teacher on how to teach a rote piece, and each of the rote pieces is preceded by preliminary exercises.

LINES AND SPACES

The purpose of this book is to give young students practice both in writing and reading notes in order to facilitate the reading of piano music. The unfolding of the subject is highly original and logical.

SHEET MUSIC by ANGELA DILLER

Gossip Joan	Lazy Man
Augustin	Judges' Dance
Morning Song	Come, Sweet Lass
Reap the Flax	Slumber Song

SHEET MUSIC by ELIZABETH QUAILE and FREDERIC HART

The Drum Major	Playing Soldiers
In a Chinese Village	On Your Toes
Swing Song	

A complete list of Diller-Quaile material for *all grades* is printed on the back cover of **this book**.

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
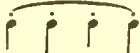
TO JACK AND MARY


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PREFACE

The choice of Folk-Tunes, as material for the child's first piano study, needs no explanation. A word should be said, however, as to the marks used in editing these pieces.

The slur  , dot • , and dot and slur  , signify *legato*, *staccato*, and *portamento*, respectively. The mark | means that there is a slight break in the sense, and is used much as a comma is used in punctuating English. The brace  indicates the length of the phrase, and is used to aid intelligent reading. The brace does *not* refer to *legato* or *staccato*. For example:  means that the notes are to be played

portamento;  means that the notes are to be played *staccato*.

There are often several ways of phrasing a passage, but since an inexperienced child usually reads from bar to bar, irrespective of the rhythmic grouping of the piece, these indications of one way of phrasing may not be superfluous.

Most teachers agree as to the value of words in developing the child's feeling for phrasing, and rhythmic sense. As far as possible, the original words, or translations in the rhythm and spirit of the original, are used in this book.

It is hoped that this little volume may help supply the need, expressed by many teachers, of a collection of Duets for two beginners in piano playing.

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FIRST ALBUM
THIRTY FOLK-TUNES

Thirty Folk-Tunes

SECONDO

Texts by
Kate Stearns Page

Arranged by
Angela Diller

The Little Bee

(Summ, summ, summ!)

Hum, hum, hum! all around us hum!
Little bee, we'll hurt you never,
Through the fields you're flying ever;
Hum, hum, hum! all around us hum!

German Folk-tune

Andante

1

p

mf

5

3

Thirty Folk-Tunes

PRIMO

Texts by
Kate Stearns Page

Arranged by
Angela Diller

The Little Bee

(Summ, summ, summ!)

Hum, hum, hum! all around us hum!
Little bee, we'll hurt you never,
Through the fields you're flying ever;
Hum, hum, hum! all around us hum!

German Folk-tune

Andante

1

The musical score is written for a piano. It begins with a treble clef and a 2/4 time signature. The tempo is marked 'Andante'. The key signature has one flat (B-flat). The score is divided into two systems. The first system has a treble staff and a bass staff. The treble staff starts with a quarter note G4, followed by a quarter note A4, and then a half note B4. The bass staff starts with a quarter note G3, followed by a quarter note A3, and then a half note B3. The score includes dynamic markings (p, mf) and articulation (accents). The second system continues the melody and bass line, ending with a final note on G4 and G3 respectively.

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SECONDO

Pierrot

(Au clair de la lune)

In the silver moonlight,
 Oh Pierrot my friend,
 I would now a word write,
 Thy pen prithee lend!
 Candlelight has vanished,
 And no fire I see,
 Open wide the door, then,
 If thou lovest me.

Andante con moto

French Folk-tune

2

The first system of piano accompaniment is in 2/4 time, key of B-flat major. The right hand (treble clef) has a melody starting on G4, moving to A4, Bb4, and C5, with fingerings 1 and 2 indicated. The left hand (bass clef) has a bass line starting on Bb3, moving to C4, D4, and E4. The first measure is marked with a piano (*p*) dynamic. A bracket above the right hand spans the first two measures. A bracket below the left hand spans the last two measures, with a '4' below it.

The second system continues the piano accompaniment. The right hand melody continues with notes G4, A4, Bb4, and C5. The left hand bass line continues with notes Bb3, C4, D4, and E4. The first measure is marked with a mezzo-forte (*mf*) dynamic, and the fourth measure is marked with a piano (*p*) dynamic. A bracket above the right hand spans the first two measures. A bracket below the left hand spans the last two measures, with a '3' below it.

The third system concludes the piano accompaniment. The right hand melody continues with notes G4, A4, Bb4, and C5. The left hand bass line continues with notes Bb3, C4, D4, and E4. The first measure is marked with a mezzo-forte (*mf*) dynamic, and the second measure is marked with a piano (*p*) dynamic. A bracket above the right hand spans the first two measures. A bracket below the left hand spans the last two measures, with a '4' below it.

Pierrot

(Au clair de la lune)

In the silver moonlight,
Oh Pierrot my friend,
I would now a word write,
Thy pen prithee lend!
Candlelight has vanished,
And no fire I see,
Open wide the door, then,
If thou lovest me.

Andante con moto

French Folk-tune

2

The first system of musical notation is for a piano accompaniment. It consists of two staves, treble and bass clef, in B-flat major (two flats) and 2/4 time. The tempo is 'Andante con moto'. The first measure of the treble staff has a 'z' above it and a 'p' (piano) dynamic marking below it. The system is bracketed as a single unit.

The second system of musical notation continues the piano accompaniment. It consists of two staves. The first measure of the treble staff has a 'z' above it and an 'mf' (mezzo-forte) dynamic marking below it. The system is bracketed as a single unit.

The third system of musical notation concludes the piano accompaniment. It consists of two staves. The first measure of the treble staff has a 'z' above it and an 'mf' (mezzo-forte) dynamic marking below it. The system is bracketed as a single unit.

Avignon

(Sur le pont d'Avignon)

In the town, Avignon,
On the bridge folks are dancing,
In the town, Avignon,
All are dancing in a ring.

Gentlemen go this way,
And again go this way!
Ladies all go this way,
And again go this way!

In the town, Avignon,
On the bridge folks are dancing,
In the town, Avignon,
All are dancing in a ring.

Allegretto

French Folk-tune

3

Avignon

(Sur le pont d'Avignon)

In the town, Avignon,
On the bridge folks are dancing,
In the town, Avignon,
All are dancing in a ring.

Gentlemen go this way,
And again go this way!
Ladies all go this way,
And again go this way!

In the town, Avignon,
On the bridge folks are dancing,
In the town, Avignon,
All are dancing in a ring.

Allegretto

French Folk-tune

3

SECONDO

Pussy Cat

Pussy Cat, Pussy Cat, where have you been?
I've been to London to visit the Queen.

Pussy Cat, Pussy Cat, what did you there?
I frightened a little mouse under her chair.

Andantino

English Folk-tune



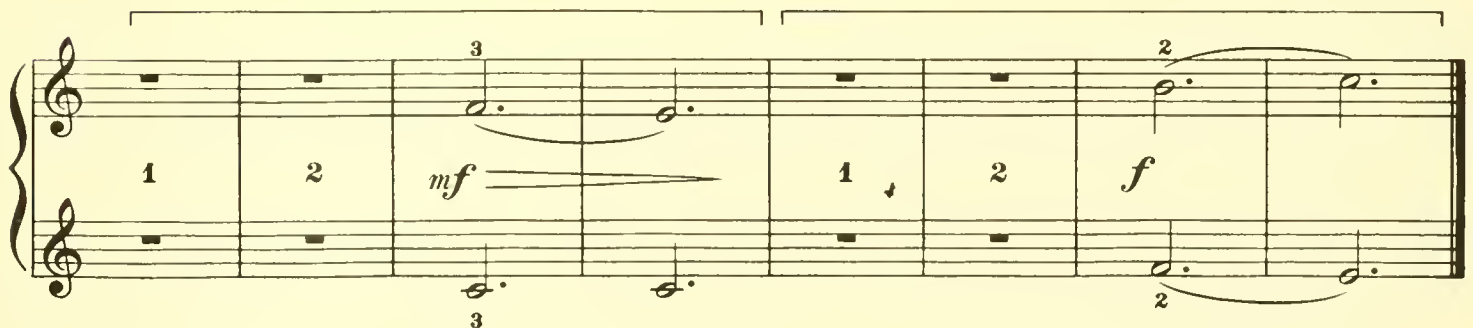
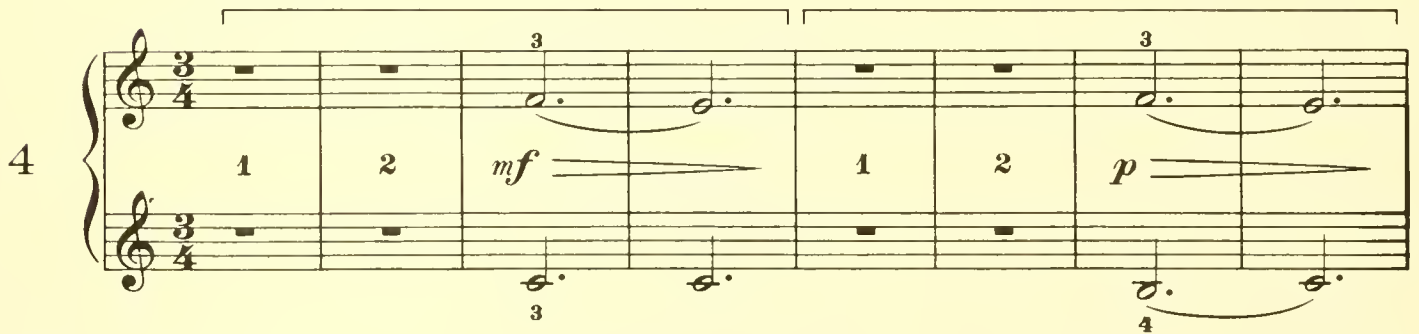
Pussy Cat

Pussy Cat, Pussy Cat, where have you been?
I've been to London to visit the Queen.

Pussy Cat, Pussy Cat, what did you there?
I frightened a little mouse under her chair.

Andantino

English Folk-tune



Matches

(Les Alumettes)

Matches, matches,
Bring some matches,
Matches, matches, if you please:

Round the fire,
Warm and cozy,
We will take our ease.

Alsatian Folk-tune

Allegro

5

Augustin

(Oh, du lieber Augustin)

Oh you poor old Augustin,
Augustin, Augustin!
Oh you poor old Augustin,
Everything's gone!

Money's gone,
Sweetheart's gone,
All is gone,
All is gone,

Oh you poor old Augustin,
Everything's gone!

German Folk-tune

Tempo di Valzer

6

Matches

(Les Alumettes)

Matches, matches,
Bring some matches,
Matches, matches, if you please:

Round the fire,
Warm and cozy,
We will take our ease.

Allegro

Alsatian Folk-tune

5

Augustin

(Oh, du lieber Augustin)

Oh you poor old Augustin,
Augustin, Augustin!
Oh you poor old Augustin,
Everything's gone!

Money's gone,
Sweetheart's gone,
All is gone,
All is gone,

Oh you poor old Augustin,
Everything's gone!

Tempo di Valzer

German Folk-tune

6

Piano accompaniment for the first system of 'Dawn is breaking'. The music is in 4/4 time. The right hand features a series of chords, each marked with a fermata. The left hand plays a simple bass line. Dynamics include *pp*, *cresc.*, *mf*, and *f*.

Dawn is breaking

(Viens, Aurore)

Dawn is breaking,
 Fair and rosy,
 Leaps my heart with happiness,
 ||: Not more rosy
 Is the dawning,
 Than my lovely shepherdess. :||

French Melody

Andante

Piano accompaniment for the second system of 'Dawn is breaking'. The music is in 4/4 time. The right hand features a series of chords, each marked with a fermata. The left hand plays a simple bass line. Dynamics include *p* and *mf*.

Piano accompaniment for the third system of 'Dawn is breaking'. The music is in 4/4 time. The right hand features a series of chords, each marked with a fermata. The left hand plays a simple bass line. Dynamics include *p* and *pp*.

p *cresc.* *mf* *f*

Dawn is breaking

(Viens, Aurore)

Dawn is breaking,
 Fair and rosy,
 Leaps my heart with happiness,
 ||: Not more rosy
 Is the dawning
 Than my lovely shepherdess. :||

French Melody

Andante

p *cresc.* *mf*

p *p* *pp*

No more in woods we'll roam

(Nous n'irons plus au bois)

No more in woods we'll roam,
The laurel all is gone,
Oh lovely maiden fair,
Pray stay no more alone.

Come and join the dancing,
Come and join the dancing,
Prancing,
Dancing,
Catch and kiss whome'er you can.

Allegretto

French Folk-tune

8

The musical score for 'No more in woods we'll roam' is written for piano in 2/4 time, key of D major. It consists of two systems of staves. The first system has a treble and bass staff. The treble staff begins with a piano (p) dynamic and features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff has a piano accompaniment with eighth notes. The second system continues the melody and accompaniment, with dynamics ranging from piano (p) to mezzo-forte (mf). The piece ends with a final cadence in the bass staff.

Tom Tinker

Tom Tinker's my true Love, and I am his Dear,
And I will go with him his burden to bear;
Oh this way and that way,
Whichever you will,
I'm sure I say nothing that you can take ill.

Andantino

Old English Song

9

The musical score for 'Tom Tinker' is written for piano in 3/4 time, key of D minor. It consists of two systems of staves. The first system has a treble and bass staff. The treble staff begins with a piano (p) dynamic and features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff has a piano accompaniment with eighth notes. The second system continues the melody and accompaniment, with dynamics ranging from piano (p) to mezzo-forte (mf). The piece ends with a final cadence in the bass staff.

No more in woods we'll roam

(Nous n'irons plus au bois)

No more in woods we'll roam,
The laurel all is gone,
Oh lovely maiden fair,
Pray stay no more alone.

Come and join the dancing,
Come and join the dancing,
Prancing,
Dancing,
Catch and kiss whome'er you can.

Allegretto

French Folk-tune

Tom Tinker

Tom Tinker's my true Love, and I am his Dear,
And I will go with him his burden to bear;
Oh this way and that way,
Whichever you will,
I'm sure I say nothing that you can take ill.

Andantino

Old English Song

9

3/4

mf

3 2 1 5 1 2 3

1 5 4 3 5 2 3

First system of the musical score for 'Song of the Sword'. It consists of two staves. The upper staff is in bass clef with a key signature of one flat (B-flat). It contains a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4) and a half note (C5). The lower staff is in bass clef and contains a half note (F3), a quarter note (G3), and a half note (A3). Dynamic markings include *p* (piano) at the start, *mp* (mezzo-piano) under the triplet, *mf* (mezzo-forte) under a triplet of eighth notes (F4, G4, A4), and *p* (piano) at the end. Fingering numbers 2, 3, 4, and 2 are indicated below the notes.

Song of the Sword

(Zabila paničke pána)

Swords are flashing gay and brightly,
 Learn to wield them strong and lightly,
 Steady, steady, little man,
 Thrust and parry if you can,
 Play the game!
 Play the game!
 Hoop-la!

Allegro

Moravian Folk-tune

Second system of the musical score. It begins with a large bracket on the left labeled '10'. The upper staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a half note (F#4), a quarter note (G#4), and a half note (A4). The lower staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a half note (F#3), a quarter note (G#3), and a half note (A3). Dynamic markings include *f* (forte) at the start. Fingering numbers 5 and 1 are indicated below the notes.

Third system of the musical score. It consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It contains a half note (F#4), a quarter note (G#4), and a half note (A4). The lower staff is in bass clef with a key signature of one sharp (F#). It contains a half note (F#3), a quarter note (G#3), and a half note (A3). Dynamic markings include *p* (piano) at the start, *mf* (mezzo-forte) in the middle, and *f* (forte) at the end. Fingering numbers 3, 5, 1, 2, 4, and 5 are indicated below the notes.

First system of the musical score for 'Song of the Sword'. It features a grand staff with two staves. The key signature has one flat (B-flat). The first staff has a treble clef and the second has a bass clef. The music is marked with dynamics *p*, *mp*, *mf*, and *p*. There are fingerings indicated: 5 and 2 in the first staff, and 4, 1, 2, 3 in the second staff. A slur connects the first two measures of the second staff.

Song of the Sword

(Zabila paničke pána)

Swords are flashing gay and brightly,
 Learn to wield them strong and lightly,
 Steady, steady, little man,
 Thrust and parry if you can,
 Play the game!
 Play the game!
 Hoop-la!

Allegro

Moravian Folk-tune

Second system of the musical score. It starts with a measure number '10' on the left. The key signature has one sharp (F#). The time signature is 2/4. The music is marked with a forte *f* dynamic. There are fingerings indicated: 5 in the first staff and 1 in the second staff. A slur connects the first two measures of the first staff.

Third system of the musical score. The key signature has one sharp (F#). The music is marked with dynamics *p*, *mf*, and *f*. There are fingerings indicated: 4, 4, 3, and 4 in the first staff. A slur connects the last two measures of the first staff.

Run, run away!

(Allez-vous-en, gens de la noce!)

Run, run away! the wedding's over!
 Run, run away! you merry guests!
 Hurry away! our daughter's married,
 Hurry away! each one of you!

11

Allegretto

French Folk-tune

The musical score for 'Run, run away!' is in 2/4 time, key of D major (one sharp). It consists of two staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The tempo is marked 'Allegretto'. The score begins with a measure of rest, followed by a series of eighth and sixteenth notes. There are two measures of rest, followed by a series of eighth and sixteenth notes. The score ends with a double bar line. Fingerings are indicated by numbers 1-5. Dynamics include *mf* and *f*. There are two trills marked with a '4' and a slur.

If I a bird could be
 (Wenn ich ein Vöglein wär')

If I a bird could be,
 Swiftly I'd fly to thee,
 In eager quest;
 But as it cannot be,
 But as it cannot be,
 Here will I rest.

12

Andante

German Folk-tune

The musical score for 'If I a bird could be' is in 3/4 time, key of D major (one sharp). It consists of two staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The tempo is marked 'Andante'. The score begins with a measure of rest, followed by a series of eighth and sixteenth notes. There are two measures of rest, followed by a series of eighth and sixteenth notes. The score ends with a double bar line. Fingerings are indicated by numbers 1-5. Dynamics include *p* and *mf*. There are two trills marked with a '3' and a slur.

Run, run away!

(Allez-vous-en, gens de la noce!)

Run, run away! the wedding's over!
Run, run away! you merry guests!
Hurry away! our daughter's married,
Hurry away! each one of you!

11

Allegretto

French Folk-tune

2/4

mf

f

3

3

3

3

If I a bird could be
(Wenn ich ein Vöglein wär')

If I a bird could be,
Swiftly I'd fly to thee,
In eager quest;
But as it cannot be,
But as it cannot be,
Here will I rest.

12

Andante

German Folk-tune

p

3

4

The musical score for 'The Rose Tree' is presented on a grand staff with two staves. The key signature has one flat (B-flat), and the time signature is 3/4. The melody is written in the upper staff, and the accompaniment is in the lower staff. The piece begins with a piano (*p*) dynamic. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The piece concludes with a final cadence.

Christmas Song

(Entre le bœuf et l'âne gris)

With ox and ass, most holy One,
 Sleep, sleep, sleep, my little Son:
 Angel hosts on high
 Throng the midnight sky,
 Spreading gentle wings above the Lord of Love:
 King of angels, sleep.

Andante

French Carol

13

Sally go round the moon!

Sally go round the moon;
 Sally go round the stars;
 Sally go round the chimney pots,
 Ev'ry afternoon - Bump!

Allegretto

English Folk-tune

14

Christmas Song

(Entre le boeuf et l'âne gris)

With ox and ass, most holy One,
Sleep, sleep, sleep, my little Son:
Angel hosts on high
Throng the midnight sky,
Spreading gentle wings above the Lord of Love:
King of angels, sleep.

French Carol

13

Andante

The musical score for the French Carol 'Christmas Song' is written for piano. It begins with a treble and bass clef in 2/4 time. The tempo is marked 'Andante'. The key signature has one flat (B-flat). The score includes dynamics such as *p* (piano), *pp* (pianissimo), and *ritard. pp* (ritardando, pianissimo). There are various fingerings and articulations indicated throughout the piece.

Sally go round the moon!

Sally go round the moon;
Sally go round the stars;
Sally go round the chimmey pots,
Ev'ry afternoon - Bump!

English Folk-tune

14

Allegretto

The musical score for the English Folk-tune 'Sally go round the moon!' is written for piano. It begins with a treble and bass clef in 6/8 time. The tempo is marked 'Allegretto'. The key signature has one flat (B-flat). The score includes dynamics such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are various fingerings and articulations indicated throughout the piece.

Piano accompaniment for the first system of 'High on the mountain'. The music is in 2/4 time, featuring a melody in the right hand and a bass line in the left hand. The right hand has fingerings 4, 2, 3, 1, 1, 5. The left hand has fingerings 2, 3, 2, 2, 5. Dynamics include *p*, *mf*, and *f*.

High on the mountain

(Sur le montagne, ma mère)

High on the mountain, oh Mother,
 High on the mountain,
 High on the mountain
 I hear the violin, oh Mother!
 High on the mountain
 I hear the violin.

Andante

French Folk-tune

Piano accompaniment for the second system of 'High on the mountain'. The music is in 2/4 time, featuring a melody in the right hand and a bass line in the left hand. The right hand has fingerings 4, 3, 2, 1, 3, 5-2, 4. The left hand has fingerings 5, 4, 2. Dynamics include *mf* and *p*.

Piano accompaniment for the third system of 'High on the mountain'. The music is in 2/4 time, featuring a melody in the right hand and a bass line in the left hand. The right hand has fingerings 5, 1, 2, 4, 5. The left hand has fingerings 1, 1, 1. Dynamics include *mf*.



High on the mountain
(Sur le montagne, ma mère)

High on the mountain, oh Mother,
High on the mountain,
High on the mountain
I hear the violin, oh Mother!
High on the mountain
I hear the violin.

Andante

French Folk-tune



The Crooked Hat

(Muj klobucek krivo stoji)

Oh you careless merry little funny fellow,
 With that queer crooked hat!
 Put your hat on straight now, do,
 Everyone will laugh at you!
 I'd not think that such a clever little fellow,
 Would behave quite like that.

Allegretto

Moravian Folk-tune

16

The piano score is written for a single instrument in G major (one sharp) and 2/4 time. It consists of three systems of music. The first system begins with a treble clef and a key signature of one sharp (F#), with a 2/4 time signature. The right hand plays a melody with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *p* (piano) and *ritard.* (ritardando). The second system continues the melody and accompaniment, with dynamics *p* and *ritard.*. The third system concludes the piece with dynamics *p a tempo*, *mf* (mezzo-forte), and *f* (forte). Fingerings are indicated by numbers 1-5. The score is marked with a large '16' at the beginning of the first system.

The Crooked Hat

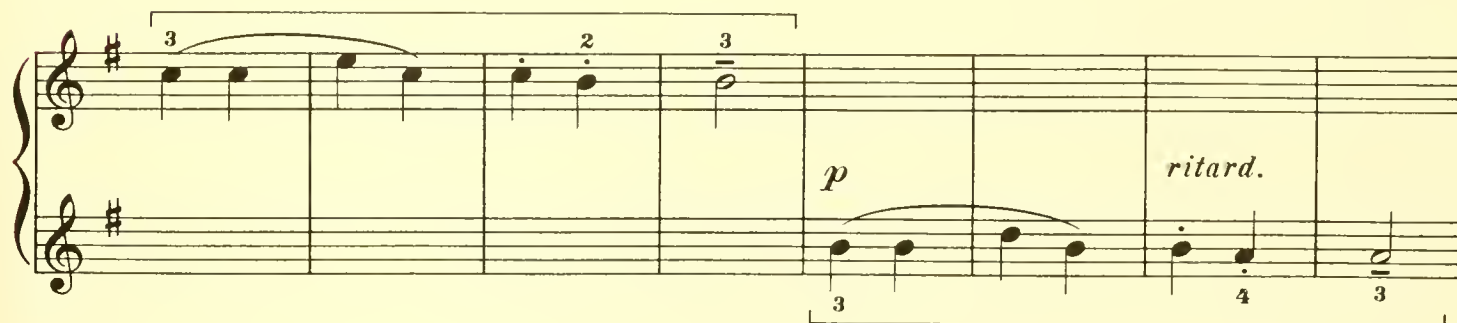
(Muj klobucek krivo stoji)

Oh you careless merry little funny fellow,
 With that queer crooked hat!
 Put your hat on straight now, do,
 Everyone will laugh at you!
 I'd not think that such a clever little fellow,
 Would behave quite like that.

Allegretto

Moravian Folk-tune

16



Sleep, Baby, sleep

(Schlaf, Kindlein, schlaf)

Sleep, Baby, sleep,
Thy Father guards the sheep,
Thy Mother watches the lamb so white,
While thou dost slumber, my Heart's Delight;
Sleep, Baby, sleep.

Andante

German Folk-tune

17

The musical score for 'Sleep, Baby, sleep' is written for piano in 6/8 time. It consists of two systems of staves. The first system (measures 17-20) features a treble staff with a melody of eighth notes and a bass staff with a simple accompaniment. The tempo is marked 'Andante' and the dynamics are 'p' (piano). The second system (measures 21-24) continues the melody and accompaniment, ending with a 'pp ritard.' (pianissimo, ritardando) marking. The key signature has one flat (B-flat).

Oats and beans and barley grow

Oats and beans and barley grow,
Oats and beans and barley grow,
Do you or I or anyone know
How oats and beans and barley grow?

First the farmer sows his seed,
Then he stands and takes his ease,
Stamps his foot and claps his hand,
And turns around to view the land.

Allegretto

English Folk-tune

18

The musical score for 'Oats and beans and barley grow' is written for piano in 6/8 time. It consists of two systems of staves. The first system (measures 18-21) features a treble staff with a melody of eighth notes and a bass staff with a simple accompaniment. The tempo is marked 'Allegretto' and the dynamics are 'mf' (mezzo-forte). The second system (measures 22-25) continues the melody and accompaniment, ending with a 'p' (piano) marking. The key signature has one flat (B-flat).

Sleep, Baby, sleep

(Schlaf, Kindlein, schlaf)

Sleep, Baby, sleep,
Thy Father guards the sheep,
Thy Mother watches the lambs so white,
While thou dost slumber, my Heart's Delight;
Sleep, Baby, sleep.

Andante

German Folk-tune

17

Oats and beans and barley grow

Oats and beans and barley grow,
Oats and beans and barley grow,
Do you or I or anyone know
How oats and beans and barley grow?

First the farmer sows his seed,
Then he stands and takes his ease,
Stamps his foot and claps his hand,
And turns around to view the land.

Allegretto

English Folk-tune

18

Musical score for the second system of "The Garden". It features a grand staff with two staves. The top staff is in bass clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, including triplets and a four-measure rest. The bottom staff is also in bass clef with a key signature of one flat, containing a bass line with eighth and sixteenth notes. Dynamics include *mf* (mezzo-forte) and *f* (forte). Fingering numbers 1, 3, 4, and 5 are indicated.

The Garden

(Le Jardin)

Here in my garden fair,
 Garden so green,
 Softly the turtle-dove
 Coos in the tree above,
 Soon will the day be done;
 In the woody glade
 Light begins to fade,
 Darkness comes on.

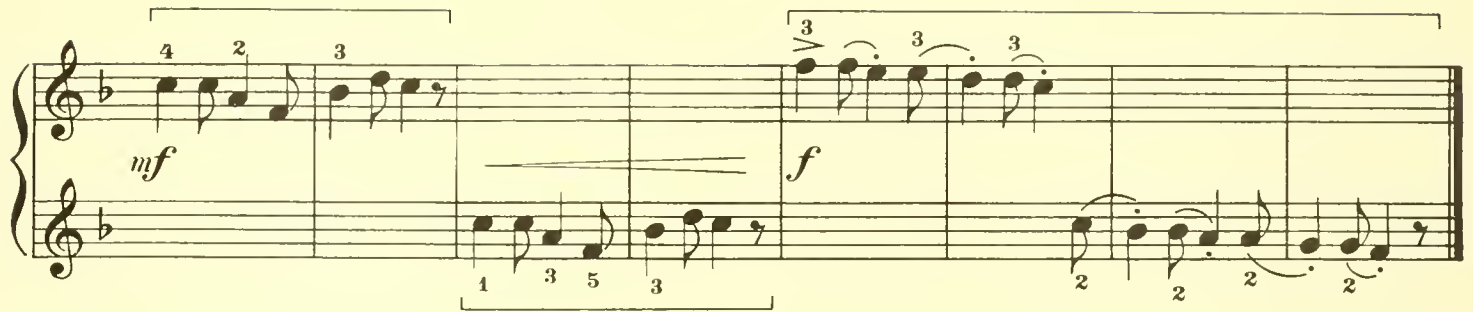
Here in my garden fair,
 Garden so green.

Tempo di Valzer

French Melody

Musical score for the third system of "The Garden". It features a grand staff with two staves. The top staff is in bass clef with a key signature of one flat, containing a melodic line with eighth and sixteenth notes, including triplets and a four-measure rest. The bottom staff is also in bass clef with a key signature of one flat, containing a bass line with eighth and sixteenth notes. Dynamics include *p* (piano) and *pp* (pianissimo). Fingering numbers 1, 2, 5, and 2 are indicated.

Musical score for the fourth system of "The Garden". It features a grand staff with two staves. The top staff is in bass clef with a key signature of one flat, containing a melodic line with eighth and sixteenth notes, including triplets and a four-measure rest. The bottom staff is also in bass clef with a key signature of one flat, containing a bass line with eighth and sixteenth notes. Dynamics include *p* (piano) and *cresc.* (crescendo). Fingering numbers 4, 4, 2, and 3 are indicated.



The Garden

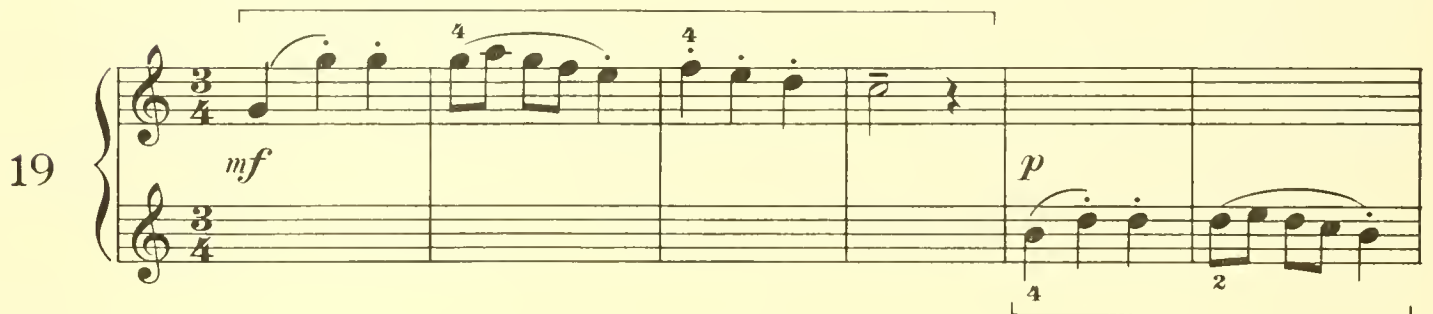
(Le Jardin)

Here in my garden fair,
 Garden so green,
 Softly the turtle-dove
 Coos in the tree above,
 Soon will the day be done;
 In the woody glade
 Light begins to fade,
 Darkness comes on.

Here in my garden fair,
 Garden so green.

Tempo di Valzer

French Melody



5 4

ritard.
mf

a tempo
pp

2 1

My Mother

(Dy sembyla u mamenky svaji)

When I'm with my Mother,
Daily playing,
Then I need no other,
Gaily playing;
Best of playmates ever,
She is weary never:
When I'm with my Mother,
Daily playing.

Andantino

Moravian Folk-tune

20

p

f

2 4

p

mf

f

3 3 1 4 5 4 5 2 1

ritard.
mf

a tempo
pp

My Mother

(Dy sembyla u mamenky svaji)

When I'm with my Mother,
Daily playing,
Then I need no other,
Gaily playing;
Best of playmates ever,
She is weary never:
When I'm with my Mother,
Daily playing.

Andantino

Moravian Folk-tune

20

1 2 3 4 *f*

p *mf* *f*

Slumber-Song

(Divca, divca)

Slumber, slumber,
 Dearest child of mine;
 Slumber, slumber,
 All my heart is thine.
 Gently fall the moon's pale beams,
 While thou sleepest smiling in dreams;
 Hushed are all the sounds of night,
 Slumber then till morning light.

Andante

Moravian Folk-tune

21

p *pp* *p* *ritard.* *pp*

Slumber-Song

(Divca, divca)

Slumber, slumber,
 Dearest child of mine;
 Slumber, slumber,
 All my heart is thine.
 Gently fall the moon's pale beams,
 While thou sleepest smiling in dreams;
 Hushed are all the sounds of night,
 Slumber then till morning light.

Andante

Moravian Folk-tune

21

21

p

pp

p

p

ritard. pp

Ballad

(Ballade de Jésus-Christ)

Jesus went disguised as a beggar,
 "Give me of your charity!"
 Jesus went disguised as a beggar,
 "Give me of your charity!"
 Give me, pray, the crumbs
 That from your table fall,
 They would make a supper for me."

"Woman whom I see at the window,
 Give me of your charity;
 Woman whom I see at the window,
 Give me of your charity!"
 "Mount the steps, good man,
 And enter in, I pray,
 Supper here is waiting for thee!"

"Woman, for thy bounty so gracious
 Words of thanks can never suffice;
 Woman, for thy bounty so gracious
 Words of thanks can never suffice;
 When thy life is o'er,
 In Heaven thou shalt dwell,
 Evermore is Paradise."

Old French Ballad

Andante con moto

22

The musical score is written for piano. It begins with a treble and bass staff in 2/4 time, one flat key signature, and a mezzo-forte (mf) dynamic. The melody is in the treble staff, and the accompaniment is in the bass staff. The score is divided into three systems. The first system ends with a measure marked with a '5' below the staff. The second system begins with a piano (pp) dynamic and features a melodic line in the treble staff with a '5' above the staff. The third system concludes the piece with a final cadence. Fingerings and articulation marks are indicated throughout the score.

Ballad

(Ballade de Jésus-Christ)

Jesus went disguised as a beggar,
 "Give me of your charity!"
 Jesus went disguised as a beggar,
 "Give me of your charity!"
 Give me, pray, the crumbs
 That from your table fall,
 They would make a supper for me."

"Woman whom I see at the window,
 Give me of your charity;
 Woman whom I see at the window,
 Give me of your charity!"
 "Mount the steps, good man,
 And enter in, I pray,
 Supper here is waiting for thee!"

"Woman, for thy bounty so gracious
 Words of thanks can never suffice;
 Woman, for thy bounty so gracious
 Words of thanks can never suffice;
 When thy life is o'er,
 In Heaven thou shalt dwell,
 Evermore in Paradise."

Old French Ballad

Andante con moto

22

The Chevalier of the Marjolaine

(Le Chevalier du Guet)

Who is passing here so late,
Comrades all of the Marjolaine?
Who is passing here so late,
Gay, gay, over the quay?

'Tis the royal chevalier,
Comrade he of the Marjolaine,
'Tis the royal chevalier,
Gay, gay, over the quay.

Allegretto

French Folk-tune

23

Love-Song

(Részeg vagyok rózsám)

Sweetest Rose, I love but you,
Laughing eyes of tender blue,
Day and night I think of you,
Naught can change my heart so true.

Andante

Hungarian Folk-tune

24

The Chevalier of the Marjolaine

(Le Chevalier du Guet)

Who is passing here so late,
Comrades all of the Marjolaine?
Who is passing here so late,
Gay, gay, over the quay?

'Tis the royal chevalier,
Comrade he of the Marjolaine,
'Tis the royal chevalier,
Gay, gay, over the quay.

Allegretto

French Folk-tune

23

Love-Song

(Részeg vagyok rózsám)

Sweetest Rose, I love but you,
Laughing eyes of tender blue,
Day and night I think of you,
Naught can change my heart so true.

Andante

Hungarian Folk-tune

24

The Hunter and the Shepherdess

(Ach, englische Schäferin)

Oh sweet English shepherdess,
 Attend to my prayer,
 And let me be with thee,
 Thy bower to share.
 In the wood I have lingered,
 The chase was long and bold,
 The night now, I fear me,
 Grows darker and cold.

Andantino

German Folk-tune

25

The piano score is written for a single instrument, likely a piano. It features a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Andantino'. The piece is identified as a 'German Folk-tune'. The score begins with a treble clef and a bass clef. The melody is primarily in the treble, while the accompaniment is in the bass. The first system includes a '25' in the left margin. The second system continues the melody and accompaniment. The third system concludes the piece. Dynamics include *mf*, *p*, and *f*. Fingerings are indicated by numbers 1-5. A German Folk-tune label is present.

The Hunter and the Shepherdess

(Ach, englische Schäferin)

Oh sweet English shepherdess,
Attend to my prayer,
And let me be with thee,
Thy bower to share.
In the wood I have lingered,
The chase was long and bold,
The night now, I fear me,
Grows darker and cold.

Andantino

German Folk-tune

25

The musical score is written for a piano in G major (one sharp) and 3/4 time. It consists of three systems of staves. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andantino' and the dynamics range from *mf* (mezzo-forte) to *p* (piano). The second system continues the melody and accompaniment, with a *mf* dynamic marking. The third system concludes the piece, featuring a *f* (forte) dynamic marking followed by a *mf* and then a *p* dynamic. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as fingerings (e.g., 5, 4, 1, 3) and articulation marks. The piece is identified as a 'German Folk-tune'.

The Lincolnshire Poacher

When I was bound apprentice,
 In fairest Lincolnshire,
 Full well I served my Master,
 For more than seven year;
 Till I took up to poaching,
 As you shall quickly hear,
 Oh!— 'tis my delight on a shining night,
 In the season of the year.

Allegretto

English Folk-tune

26

The musical score is written for piano in 6/8 time. It consists of three systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the style is 'English Folk-tune'. The score includes fingerings (e.g., 4 2, 5 1, 2 5) and dynamics (mf, p, f). The second system continues the melody and accompaniment, with dynamics p and mf. The third system concludes the piece, with dynamics f and p, and includes a final double bar line.

The Lincolnshire Poacher

When I was bound apprentice,
In fairest Lincolnshire,
Full well I served my Master,
For more than seven year;
Till I took up to poaching,
As you shall quickly hear,
Oh! - 'tis my delight on a shining night,
In the season of the year.

Allegretto

English Folk-tune

26 *mf*

5 2

p *mf*

f *p*

5 2

My Love's an Arbutus

My Love's an arbutus
 By the borders of Lene,
 So slender and shapely
 In her girdle of green.
 And I measure the pleasure
 Of her eyes' sapphire sheen,
 By the blue skies that sparkle
 Through the soft branching screen.

Irish Song

Andante

27

The piano score is written for two staves in G major (one sharp) and 3/4 time. The tempo is marked 'Andante'. The score consists of three systems of music. The first system begins with a treble clef and a key signature of one sharp (F#), with a 3/4 time signature. The first staff of the first system contains a melody with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, 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My Love's an Arbutus

My Love's an arbutus
By the borders of Lene,
So slender and shapely
In her girdle of green.
And I measure the pleasure
Of her eyes' sapphire sheen,
By the blue skies that sparkle
Through the soft branching screen.

Andante

Irish Song

27



SECONDO

Dance

(Poznam)

Come away, come away, come away,
 Spring is the time for play,
 Come away, come away, come away,
 Dancing the livelong day;
 Gaily sing, gaily sing, gaily sing,
 Voices with laughter ring,
 Gaily sing, gaily sing, gaily sing,
 Welcome is spring!

Allegro

Czech Folk-tune

28

The piano score is written for a grand piano in 3/4 time. It consists of three systems of music. The first system begins with a treble clef and a key signature of one sharp (F#), with a 3/4 time signature. The right hand plays a series of chords, mostly triads, with fingerings 1 and 5 indicated. The left hand plays a melodic line with notes 2 and 5 marked. The dynamic is *mf*. The second system continues the piece, with the right hand playing chords and the left hand playing a melodic line. The dynamic is *mf*, and it ends with a *p* (piano) marking. The third system concludes the piece, with the right hand playing chords and the left hand playing a melodic line. The dynamic is *mf*, and it ends with a *f* (forte) marking. The score is labeled '28' at the beginning of the first system.

Dance

(Poznam)

Come away, come away, come away,
 Spring is the time for play,
 Come away, come away, come away,
 Dancing the livelong day;
 Gaily sing, gaily sing, gaily sing,
 Voices with laughter ring,
 Gaily sing, gaily sing, gaily sing,
 Welcome is spring!

Allegro

Czech Folk-tune

28

The Chirping Lark

The leaves a pleasant shelter made,
 The summer sun was strong,
 As through the forest once I strayed,
 And heard a merry song.
 The woodlark chirped and would not cease,
 High perched upon a spray,
 My heart was filled with woodland peace,
 While listening to his lay.

Andante con moto

English Song

29

The musical score is written for piano and voice. It consists of three systems of music. The piano part is in 4/4 time and features a steady eighth-note accompaniment in the left hand. The right hand of the piano part includes dynamic markings: *mf* (mezzo-forte) and *p* (piano). The English song melody is written in the treble clef and includes various musical notations such as notes, rests, and fingerings (e.g., 5, 4, 3, 2, 1). The tempo is marked 'Andante con moto'.

The Chirping Lark

The leaves a pleasant shelter made,
The summer sun was strong,
As through the forest once I strayed,
And heard a merry song.
The woodlark chirped and would not cease,
High perched upon a spray,
My heart was filled with woodland peace,
While listening to his lay.

Andante con moto

English Song

29

The musical score is written for a piano and voice. It consists of three systems of music. The first system begins with a treble clef and a 4/4 time signature. The piano part is marked *mf* and features a melody with a slur over the first two measures, followed by a crescendo and then a decrescendo. The voice part is marked *p* and features a melody with a slur over the first two measures. The second system continues the piano and voice parts. The piano part has a melody with a slur over the first two measures, followed by a crescendo and then a decrescendo. The voice part has a melody with a slur over the first two measures. The third system continues the piano and voice parts. The piano part has a melody with a slur over the first two measures, followed by a crescendo and then a decrescendo. The voice part has a melody with a slur over the first two measures. The score includes various musical notations such as slurs, crescendos, decrescendos, and fingerings.

Follow the Plow

As I was plowing my father's field,
 Across the hill came Marjorie,
 The farmer's eldest son was I,
 The miller's daughter she.
 She greeted me kindly as home she hied,
 I prayed she would linger and stay by my side,
 "Come back, come back, come back," I cried,
 "And follow the plow with me."

Allegro

English Folk-tune

30

The musical score is written for the second voice (SECONDO) in 6/8 time. It consists of three systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The piano part starts with a mezzo-forte (*mf*) dynamic. The second system continues the melody, with dynamics ranging from mezzo-forte (*mf*) to piano (*p*). The third system concludes the piece with a forte (*f*) dynamic. Fingerings and articulations are indicated throughout the score.

Follow the Plow

As I was plowing my father's field,
Across the hill came Marjorie,
The farmer's eldest son was I,
The miller's daughter she.
She greeted me kindly as home she hied,
I prayed she would linger and stay by my side,
"Come back, come back, come back," I cried,
"And follow the plow with me."

Allegro

English Folk-tune

30

mf

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